



Nurturing California's Next Generation Arts and Cultural Leaders

Ann Markusen
Markusen Economic Research Associates

For the Center for Cultural Innovation | May 2011

Commissioned by the Center for Cultural Innovation with
generous support from The William and Flora Hewlett
Foundation and The James Irvine Foundation

(c) Center for Cultural Innovation, 2011

Publication layout and design by © Kim Jackson, 2011

For information contact:
Center for Cultural Innovation
244 S. San Pedro Street., Suite 401
Los Angeles, CA 90012
(213) 687-8577
www.cciarts.org

Cover credits: elwynn, Monkey Business Images, Jaimie Duplass.

Nurturing California's Next Generation Arts and Cultural Leaders

Ann Markusen
Markusen Economic Research Associates

For the Center for Cultural Innovation

May 2011

With support from



**CENTER FOR
CULTURAL
INNOVATION**

THE WILLIAM AND FLORA
**HEWLETT
FOUNDATION**

the James Irvine foundation

Contents |

List of Tables and Figures	4
Preface and Acknowledgements	5
Executive Summary	7
I. Introduction	10
II. Who are California's Next Generation Leaders?	11
III. Employment, Responsibilities, Compensation, Recognition	14
IV. Career Plans and Aspirations	17
V. Satisfaction, Motivation, Deterrents	19
VI. Training: Prior, On-the-Job, Desired	24
VII. Promotion and Leadership	28
VIII. External Resources, Peers, and Mentors	30
IX. Recommendations	34

List of Tables and Figures

Table 1. Annual budget size of organizations

Table 2. Type of organization

Table 3. Arts and cultural disciplines

Table 4. Regional distribution of survey respondents

Table 5. Household income

Table 6. Primary job responsibility

Table 7. Next Gen work skills

Table 8. Hourly wages

Table 9. Annual earnings in current job

Table 10. Anticipate job five years out

Table 11. Years experience in arts and other jobs

Table 12. Training for current job

Table 13. Leadership potential at current organization

Table 14. Career skills desired

Figure 1. Maturity of arts organization

Figure 2. Next Gen race and ethnicity

Figure 3. Multiple roles and centrality to job

Preface

Over the past several years, our foundations have invested in research and programs that seek to understand, and address, the talent flight and leadership challenges confronting the arts sector in California.

We have each released reports and white papers about leadership cultivation and our independent findings led us to collaborate in supporting networks of emerging arts leaders throughout the state and to subsidize professional development opportunities for young arts professionals in partnership with the Center for Cultural Innovation.

We've done this work because The William and Flora Hewlett Foundation and The James Irvine Foundation are committed to the arts in California. Our philanthropic strategies depend on partnerships with highly effective arts organizations. And in order to be effective, arts organizations need great leaders today and tomorrow. This is why next generation leadership in the arts is such an important issue for our foundations and why we supported the Center for Cultural Innovation to survey more than 1,000 young California arts workers and commission this landmark report by Professor Ann Markusen, a nationally recognized research economist.

The report you are reading is a wake-up call to anyone who cares about the arts in California. It reveals that a high number of young people care deeply about the contributions they can make in the cultural sector and find great satisfaction in this work, but many do not feel equipped to lead arts organizations in the future.

We believe that arts funders, current arts leaders and emerging arts professionals must recognize their indispensable roles in ensuring that the arts sector is well supplied with leaders who have the talent, the drive, the knowledge, networks and vision to meet the challenges that the 21st century presents.

The stunning diversity of the arts ecosystem and the structural complexity of making art in America means that there are no easy ways to guarantee that those beginning their careers in this field will sustain the passion that lured them into this work, will fully realize their leadership potential and be

perfectly matched to the specific responsibilities that unique jobs require. But the height of a mountain is no reason not to try scaling it.

To fellow arts funders – we recognize that our field has a real leadership challenge, and to tackle it we need your help. We all want the arts sector to thrive, and we are asking you to join us in providing financial support to networks of emerging arts leaders, in helping arts organizations support professional development training for senior, mid-level and emerging staff, and in supporting grantees who develop leadership opportunities within their organizations.

To current arts organization leadership – we want you to know that your staff and your stakeholders care deeply about this issue. We want to support you to be effective in nurturing the leadership pipeline, to be attentive to the leadership goals of emerging arts professionals, and to support younger staff members seeking to acquire skills and experience so that they can contribute more effectively to your organization now and to our arts community for the long-term.

To next generation arts leaders – We want you to equip yourselves with the knowledge, allies, and experiences (and even the battle scars) that will enable you to continue working in the arts field and that will prepare you to lead the arts organizations of the future. We want you to find your own balance of personal fulfillment and engagement with organizations, communities and artistic ambitions larger than yourself. We also are counting on you to guide us in our efforts to make it easier for you to advance in this field and to follow your dreams.

We hope that this report will generate productive conversation and stimulate positive action. For more information about Irvine and Hewlett's work to support Next Generation Arts Leadership visit: <http://cciarts.org/ccf/nextgen.htm>.

Marc Vogl
Program Officer,
Performing Arts Program
The William and Flora
Hewlett Foundation

Jeanne Sakamoto
Senior Program Officer, Arts
The James Irvine Foundation

Acknowledgements

The author and Markusen Economic Research Services would like to thank Cora Mirikitani, President and CEO of the Center for Cultural Innovation, for her active collaboration in designing the survey and thoughtful responses to findings and drafts; Anne Gadwa, Principal of Metris Arts Consulting, for support in early stages of survey design; Pat Shifferd for statistical

analysis; Kathleen Maloney of New Bohemian Arts Cooperative for analysis of qualitative responses by Next Gen arts leaders; Kim Jackson of Dalros Design for graphics and study design; and to the California Next Gen arts leaders who engaged so energetically in an early discussion of the findings at the session in Los Angeles, November, 2010.

Executive Summary

Leaders in the nonprofit arts world, many of them founders and builders of their organizations for decades, will be retiring in unprecedented numbers in the coming years. Organizations could become weaker and destabilized during this transition, a prospect that should be addressed with some urgency. Younger professionals should be able to take on these leadership roles and chart a new course in stressful and changing times. Yet an operational divide between the workplace needs and values of Next Geners and those currently in charge threatens this transition. It does not help that the nonprofit arts field suffers from a paucity of training and professional degree-granting programs, low pay, long work hours, and inadequate career advancement opportunities. The generation that sparked a powerful nonprofit arts movement more than thirty years ago now wonders about their successors: Are they motivated? Prepared? How can we recruit, train, nurture, and retain them?

This study was commissioned by the Center for Cultural Innovation (CCI) as part of a large-scale Next Generation Arts Leadership Initiative funded by The William and Flora Hewlett Foundation and The James Irvine Foundation that aspires to strengthen and retain a new generation of administrative talent in California's nonprofit arts field. It addresses nonprofit arts leaders' desire to know more about their younger colleagues and their experiences as professionals, board members, and volunteers.

To explore the experience of Next Geners, we developed a survey conducted in the summer of 2010. We define Next Gen arts leaders as individuals between the ages of 18 and 35 years who are currently working with a California nonprofit arts organization as administrators, artists or board members and who have worked in the field for less than ten consecutive years. More than 1,300 California Next Geners took the survey and with modest exceptions (under-representation of Latinos, African and Asian-Americans, and men, non-metropolitan regions, and certain art forms), their workplaces are generally representative of the size of and variation within the nonprofit arts sector in the state. For example, some 23% of our Next Gen respondents work for organizations with budgets under \$100,000, while 22% work in organizations with budgets over \$2 million.

Survey Highlights

- **Arts and cultural Next Geners work across an extraordinary array of organizations and in many different roles – some full-time, some part-time, and some as independent contractors and volunteers.** The majority possess multiple, diverse skills, suggesting greater multi-tasking and flexibility than in most private and public sector organizations. Just over a majority work in administration and management, with the rest in artistic, programming, technical, arts education, and board roles. Only half are salaried, and in general their wages, earnings and household incomes are below California norms. Two-thirds of Next Gen board members, serving on a voluntary basis, feel that they receive recognition for their contributions to their organizations.
- **Next Gen arts leaders have high aspirations. They report very strong commitments to an arts career.** Only for a minority (12%) is this a temporary path. Overall, survey takers are quite optimistic about their career potential in the nonprofit arts. However, many young arts leaders anticipate changing organizations, roles, and even sectors over the next five years. Of those not planning to stay with their current organization, 20% either plan to start their own business or organization or to pursue their artwork full time. Next Geners are tenaciously committed to California – 94% see themselves working and living here in five years. In pursuing a nonprofit arts career, they want to make a positive impact on society, develop professionally, forge peer working and networking relationships, and enjoy decision-making authority and chances for advancement. Compensation and absence of stress are very important to their career dedication.
- **Next Geners are highly satisfied with their jobs' involvement in the arts, being of service and producing something of value, and working with people they admire and enjoy.** Large majorities also report satisfaction with human contact and respect from employers, staff, and clients. Most acknowledge satisfactory opportunities for fun at work, flex time, family leave, cooperation on the job, participation in work design, decision-making authority, and career-building. In contrast, over 50% are less than or not at all satisfied with salary, benefits and other compensation. Large minorities report dissatisfaction with stress levels at work, lack of opportunities to network with young professionals in other organizations, and job insecurity.

Executive Summary

- **Next Geners as a group most often mention respect, pay, decision-making power, and ability to shape the strategic mission and outcomes of the organization as key to increasing their job satisfaction.** Many articulate their frustrations:
 - * A mismatch between job goals/aspirations and the structure of their organization
 - * A perception of dead-end tracks: no path for advancement, no challenge or ability to work up to their potential, ambitions but feeling powerless and voiceless
 - * A lack of nurturing: no time for it, no feedback, no relationship with one's supervisor, no money or process for professional training or networking
 - * A struggle to balance arts and cultural talents and responsibilities, or their leadership acumen, with the business of art
 - * A concern with the lack of strategic vision, financial realism, community awareness and diversity in their organizations
 - * A teetering on the edge vis-à-vis work demands, inadequate pay, family responsibilities
- **Next Geners bring many skills to their organizations from education and prior work experience, some of which they feel are under-valued.** As a group, they report considerable training and learning on the job but have many skills on their wish lists that they believe would strengthen their job performance and their organizations' success. More than one third are less than satisfied with training in their current organization – the reasons are diverse and are detailed in the voices of respondents. Next Gen board members, too, express a desire for more training.
- **Youthful arts leaders are receiving promotions, but many feel uncertain about or blocked in moving up the hierarchy into leadership positions.** While only half of our respondents have been in their current organizations for two years or more, 59% of those eligible (i.e. not contract workers, interns or board members) received a promotion. Of these, 91% received a change in title, 90% a workload increase, and 76% a salary increase.
- **Only a minority of Next Geners (39%) are interested in moving up the hierarchy of their current organization, while another 20% are unsure.** As a group, respondents identify deficits in leadership training, lack of budget support for professional development, and less than salutary on-the-job experience as major obstacles to advancement. Organizations' failure to make resource investments in professional development is most discouraging to them. In addition, half or more of respondents state that they are left out of the decision-making process, are discriminated against for age or inexperience, or are not nurtured by current leaders.
- **Both organizations and Next Geners can compensate for blockages, intergenerational tensions, and inadequacy of time and training resources by turning to external organizations, resources, peers and mentors.** High percentages of Next Geners report good peer relationships outside of their organizations. Similarly high shares have access to external listservs, networks, and resources. Yet only 57% of respondents are currently taking advantage of professional development workshops or conferences. When asked what skills they most desire for career development (rather than for one's current job), learning business and fundraising skills rank highest, with large majorities also hoping to acquire skills in understanding their own leadership style, in using networking and connections to achieve results, and in communicating and working with others. Mentorship within arts organizations is uneven, but 70% of Next Geners confirm access to other senior leaders in other organizations to whom they can turn for mentoring, advice and encouragement.

Next Steps and Recommendations

Although many differently sized, placed and focused organizations host the Next Geners taking the survey, three areas for improvement stand out:

First and perhaps easiest and least expensive, **Next Geners want more respect and engagement in their organizations.** They want to work for managers who acknowledge their skills and experiences, listen to their ideas on matters such as building audiences and updating organizational technology, and share decision-making power with them, including them in strategic planning. They want more and appropriate on-the-job training, and they want feedback on how they are doing.

Second, perhaps most difficult as well as expensive, **Next Geners want better pay, benefits, and working conditions.** Without these, there will be demoralization and attrition, especially as they create families and become more skilled. They want more transparency and candor about these issues and to be more involved in organizational planning that takes these, and the trade-offs involved, into account.

Third, **Next Geners need greater access to external training, professional development, peers, mentoring, and networks.** In addition to being more attentive to their Next Geners specific needs, arts organization leaders could work together to prioritize and identify external resources for these many purposes – by which external organizations (colleges

and universities, professional associations, consultants and trainers), at what cost, and with what resources.

Current arts leaders can be greatly encouraged by the very strong commitment of Next Geners to a career in the nonprofit arts and to California. By their over-whelming aspirations to be involved in the arts, to produce something of value, to make an impact on society. They are, overall, satisfied with many aspects of their work lives and optimistic about their arts careers. Given these affirmations and motivations, current arts leaders can feel optimistic about their organizations' futures as well. And they can make those futures rosier by making progress on three frontiers: respect and engagement, pay/benefits/stress, and external resources.

I. Introduction

A number of recent studies have predicted a massive inter-generational management transition looming in the nonprofit sector, due to top leader retirements. The transition is likely to create long-term weakness and instability in many nonprofit organizations if not addressed with some urgency. The Next Generation of professional staff could fill this leadership gap. Yet many nonprofit organizations are challenged by the generational divide between the workplace needs and values of younger Generation Xers and Millennials and those of older Baby Boomers and Traditionalists who are often in charge.

This impending leadership deficit may have even greater impact in the relatively young nonprofit arts field, still generally characterized by founder-leaders who have “learned on the fly” and by few training and professional degree-granting programs, low paying staff jobs, long work hours and inadequate career advancement opportunities. The generation of young leaders who sparked a powerful nonprofit arts movement more than thirty years ago are now seasoned and accomplished managers and strategists, and many wonder who will become the leaders for the future. Are they motivated? Are they prepared? How can we recruit, train, and retain them?

This study was commissioned by the Center for Cultural Innovation (CCI) as part of a large-scale Next Generation Arts Leadership Initiative funded by The William and Flora Hewlett Foundation and The James Irvine Foundation to strengthen and retain a new generation of administrative talent in California’s nonprofit arts field. The study addresses nonprofit arts leaders’ desire to know more about their younger colleagues and their experiences as professionals, board members, and volunteers.

It summarizes the results of a survey of “Next Gen” staff at California nonprofit arts and cultural organizations mounted in the summer of 2010. More than 1,300 people responded to the survey, and their answers are illuminating.

In what follows, we first use the survey results to draw a portrait of California’s Next Gen arts leaders – by their age, gender, race/ethnicity, regional location, and household income (Section II). We also explore their current organization’s mission, discipline and longevity. Throughout the rest of the study, we show where the overall findings vary for subgroups along these dimensions. We review the employment characteristics of Next Geners – full and part time, their organizational roles and responsibilities, compensation and other forms of recognition (Section III). We explore career aspirations and plans (Section IV), followed by a look at current job satisfaction (Section V). Next Gen views on training (Section VI) and promotion and leadership (Section VII) help us understand where organizations are working well and where they could improve. We also summarize their experiences with and desire for external resources, mentors and peer networks (Section VIII).

Next Geners’ responses reveal important warning signs for arts and cultural organizations – the areas in which the working reality at present most diverges from aspirations. The community is apt to lose an important cadre of young talent if these areas are not addressed.

In our conclusions (Section IX), we highlight several areas where nonprofit arts and cultural organizations can improve their nurturing of Next Gen leaders. These include more direct acknowledgement and engagement by managers, consideration of better pay, benefits and working conditions, and more opportunities for external training, mentoring and professional development.

II. Who are California's Next Generation Leaders?

We define Next Gen arts leaders as individuals between the ages of 18 and 35 years who are currently working with a California nonprofit arts organization as administrators, artists or board members and who have worked in the field for less than ten consecutive years. We did not construct a random sample, instead asked California arts organizations to encourage all of their Next Gen staff to take the on-line survey. Some 1,321 people did so. Interestingly, 17% of the respondents were outside the target age range, while 16% are not currently working with a California nonprofit arts organization and 16% had not worked for less than ten consecutive years. We retain these respondents in the set because they self-identity as Next Generation arts leaders and because their open-ended answers were often quite insightful.

How well do our respondents reflect the universe of California arts and cultural nonprofit organizations? From analysis of recent National Center for Charitable Statistics and California's Cultural Data Project, we know there are just over 11,000 arts and cultural organizations in the state, ranging from the very small to very large. We can't assume that we reached staff in even one in ten of these organizations, because we are likely to have multiple survey takers from larger organizations. However, the distribution of respondents by organizational budget size appears to loosely follow what we know about California arts organizations as a whole.

Some 23% of our Next Gen respondents work for organizations with budgets under \$100,000, while 22% work in organizations with budgets over \$2 million (Table 1). While some Next Geners work in large organizations many others work in very small ones: 41% of respondents work in organizations with less than five paid employees, and another 18% in those with six to ten coworkers. Some 27% work in organizations with more than 25 paid employees. We might expect these variations to pose very different conditions shaping job satisfaction, mentorship, and opportunities for leadership. Below, we probe whether smaller organizations present different challenges for Next Geners.

Table 1. Annual budget size of organizations

Budget Range (\$)	Percent	Number
0 – 99,999	23.1	289
100,000 – 299,999	9.9	124
300,000 – 499,999	6.2	77
500,000 – 1,999,999	19.4	242
2 million – 9,999,999	13.8	172
Over 10 million	8.7	109
Not sure	18.9	236

Our respondents work in a wide range of arts and cultural organizations (Tables 2, 3). As we show below, working conditions and leadership challenges vary substantially across these groups.

Table 2. Type of Organization

	Percent
Performing Group (theater, music, dance)	30.1
Other	12.7
Arts Service Organization	9.8
Performing Arts Presenter	8.5
Art Museum	7.5
Arts Center	6.1
Film/Media	4.6
Gallery/Exhibit Space	3.7
College/University	3.6
Other Museum	3.5
Arts Council/Agency	2.8
School or School District	2.3
Foundation or Public Funding Agency	1.5
Independent Press or Literary Magazine	0.7
Fair/Festival	0.7
Union/Professional Membership Organization	0.6
Historical Society	0.5
Other Government	0.4
Library	0.2
Humanities Council	0.2

Table 3. Arts and Cultural Disciplines

	Percent
Multidisciplinary	25.1
Theatre	18.5
Visual Arts	18.4
Music	12.7
Dance	7.8
Media Arts	5.1
Culturally-Specific Heritage	2.7
Opera/Musical Theatre	2.6
Literature	1.6
Folklife/Traditional Arts	1.4
Humanities/Storytelling	1.4
Photography	1.1
Design Arts	0.6
Non-Arts/Non-Humanities	0.6
Crafts	0.2

II. Who are California's Next Generation Leaders?

Next Geners work for new start-ups to mature organizations (Figure 1). 17% work for start-ups - organizations less than five years old, while 49% work for organizations that are 21 years or more of age. Newer, as well as smaller, organizations may provide more opportunities for leadership, but resources devoted to mentoring and training may be stretched thin.

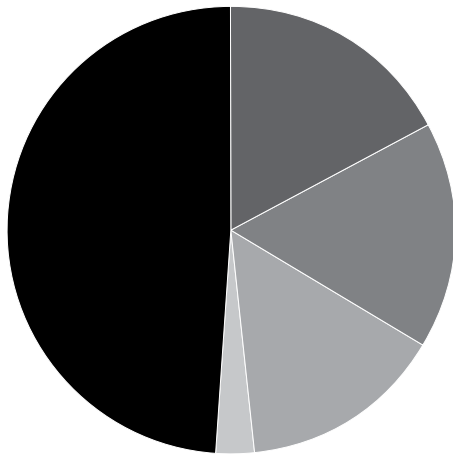


Figure 1. Maturity of arts organization

- Mature: 21+ years
- Established: 11-20 years
- Start-up/Emerging: 0-5 years
- Young: 6-10 years
- Not Sure

Next Gen respondents are spread across the state, though their concentrations are highest in central cities, closely resembling the distribution of arts organizations in general. Responses from Bay Area organizations are over-represented, and those from the Los Angeles area under-represented, given the relatively total tallies of arts and cultural organizations in California (Table 4). Only 1.3% of respondents live in rural areas, with another 7% in small towns, while 68% live in central cities and 24% suburbs.

Table 4. Regional Distribution of Survey Respondents

Region	Percent
Bay Area	53
Los Angeles Metro	30
South Coast and Border	9
Central Coast	3
Sacramento Metro	2
San Joaquin Valley	1
North Coast & North State	>1
Inland Empire	>1
North Valley	>1
Sierra	>1

Socio-economically, Next Gen respondents are disproportionately women (73%), reflecting either their greater presence in the field or women's greater willingness to take surveys in the arts field generally. Both Latinos and Asian/Asian American and Pacific Islanders account for 11% of respondents, African Americans 4%, with other ethnic and racial groups, including multi-racial, accounting for 12%, and white Caucasians 63% (Figure 2).

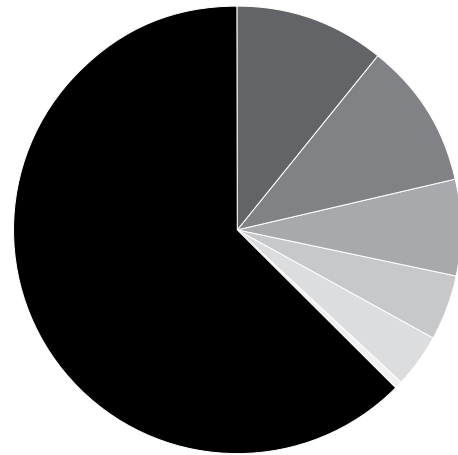


Figure 2. Next Gen race and ethnicity

- Caucasian, White
- Asian, Asian American, Pacific Islander
- Latino, Hispanic, Chicano
- Multi-racial
- Other (please specify)
- African American/African Descent
- Native American, Native Alaskan

Compared with the State's population of all ages, the survey distribution under-represents Latinos quite significantly (11% in our group versus 37% in California's 2010 general population); African-Americans are only slightly under-represented (4% in our group versus 7% in California), along with Asian-Americans and Pacific Islanders (11% in our group versus 13% in California). In contrast, non-Hispanic Caucasians are considerably over-represented in our survey (63% in our group versus 42% in California). (<http://quickfacts.census.gov/qfd/states/06000.html>)

Next Geners live in households whose annual incomes fall across the spectrum. Half live in households with incomes between \$20,000 and \$60,000 a year; 14% below \$20,000 (Table 5). The median falls toward the low end of the \$40,000-\$60,000 range, considerably below California's 2009 median

II. Who are California's Next Generation Leaders?

household income of \$56,344, although income earners in Next Geners households are apt to be younger than those in the average California household (http://www.dof.ca.gov/HTML/FS_DATA/LatestEconData/FS_Income.htm).

Table 5. Household Income

Income Range	Percent
\$5,001 – 10,000	5.9
\$10,001 – 20,000	8.5
\$20,001 – 40,000	28.4
\$40,001 – 60,000	21.8
\$60,001 – 80,000	12.4
\$80,001 – 100,000	9.8
\$100,001 – 150,000	8.7
\$150,001 – 200,000	2.7
Above \$200,001	1.6

III. Employment, Responsibilities, Compensation, Recognition

Arts and cultural Next Geners work across an extraordinary array of organizations and in many different roles, some full-time, some part-time, and some as independent contractors and volunteers. The majority possess multiple, diverse skills, suggesting greater multi-tasking and flexibility than in most private and public sector organizations. Just over a majority work in administration and management, with the rest in artistic, programming, technical, arts education, and board roles. Only half are salaried, and in general their wages, earnings and household incomes are below the California norm, a subject of dissatisfaction to many. Two-thirds of board members, who serve on a voluntary basis, feel that they receive recognition for their contributions to their organizations.

A majority of respondents are full-time employees of their organizations (57%) and another 18% are part-timers. Some 14% work as independent contractors, meaning that they are not on payroll and receive no benefits, and often are working

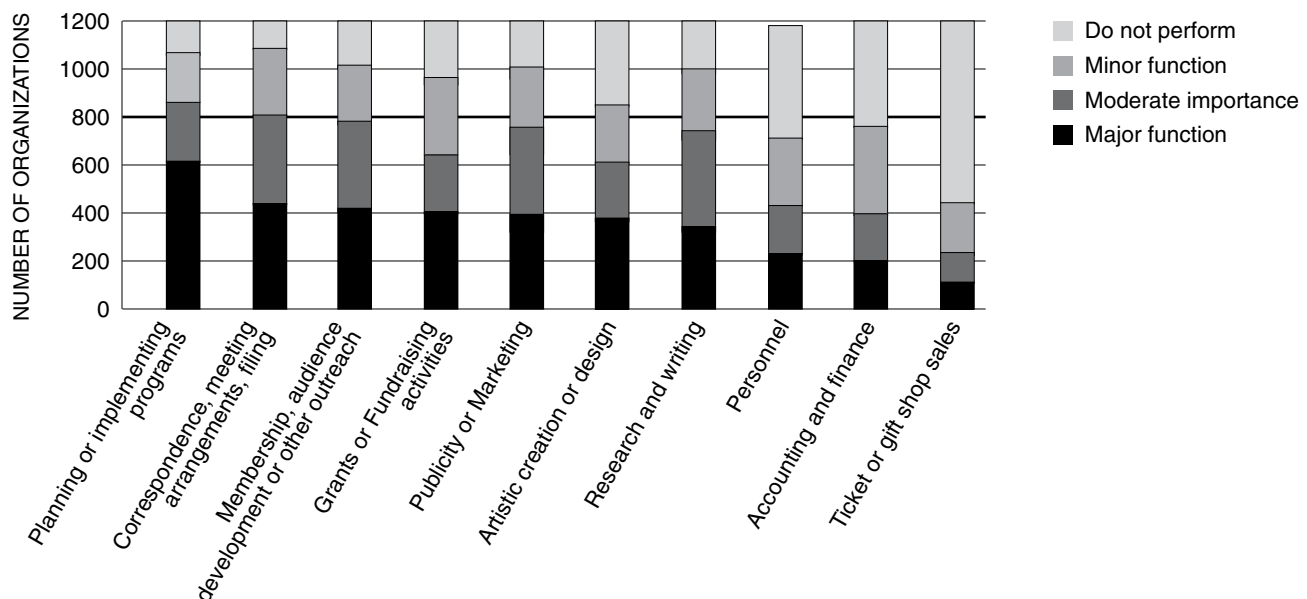
only intermittently. Board members comprise 9% of the respondents, and interns, 2%.

As for functional responsibility, 52% work primarily in administration and management, 14% as artists, and 8.5% in programming (Table 6). But despite job titles, most Next Geners perform multiple roles. Some 72% report planning or implementing as major or moderately important functions in their jobs. However, routine chores such as correspondence, meeting arrangements and filing ranked second highest (65%), with membership and outreach (63%), and publicity and marketing (62%) close behind (Figure 3).

Table 6. Primary Job Responsibility

	Percent
Administration/Management	51.9
Artist (musician, writer, or performing artist, artistic director, designer)	14.1
Other	13.2
Programs	8.5
Arts Education	8.5
Technical	2.1
Governance/Board Member	1.8

Figure 3. Multiple roles and centrality to job



III. Employment, Responsibilities, Compensation, Recognition

In open-ended responses, respondents identify themselves in a great diversity of workplaces, from all-volunteer, to start-ups, to large established art institutions to arts units within schools, agencies and government. Similarly their employment status and organizational affiliations range from full-time within divisions/departments, part-time support, development and program staff, all-in-one administrators, split artistic/admin directors, contractors and self-employed artists, teachers, volunteers and interns.

We asked Next Geners to identify skills that they consider themselves good at. Heartening, a large majority checked off most skills listed (Table 7). More are adept at organizing than other options. Mentoring was least often checked, although 46% claim it as a skill. Those working for larger organizations checked off slightly more skills as a group than the average, while those above age 35 checked off slightly fewer skills. Those whose organizations specialize in theatre, opera and dance are significantly more skilled in public presentation, while those in multidisciplinary organizations are more skilled at writing and strategizing. Those in music organizations are highly skilled in organizing and supporting other members of their organization. Those working in culturally specific and visual arts organizations report high levels of organizing, co-worker support, and program planning and management skills. Respondents volunteered a broad array of other skills: graphic design, teaching, creative problem-solving, curating, team management, evaluation, meeting deadlines, customer service, listening, financials, promotion, and risk management.

Table 7. Next Gen work skills

	Percent	Number
Organizing	76	917
Supporting other members of the organization	71	846
Program planning and management	67	808
Writing	66	786
Strategizing	62	749
Public presentation	59	711
Research	56	667
Networking and partnering	55	655
Mentoring	46	549
Other (please specify)	8	97

Next Geners include salaried workers, hourly workers and contract workers or volunteers. Almost half (49%) of respondents are paid an annual salary, while 26% work for

hourly wages. Of those working for wages, roughly one third make less than \$15/hour, a third make \$15 to \$20/hour, and a third make more than that (Table 8).

Table 8. Hourly Wages

	Percent
Less than \$10/hr	5.7
\$10 – \$15/hr	27.4
\$15 – \$20/hr	36.8
\$20 – \$25/hr	17.3
More than \$25/hr	12.9

Annual earnings at Next Geners' current jobs, whether from wages or salaries or contracts, vary widely. Some 25% of respondents make less than \$5,000 while only 29% make \$40,000 or more (Table 9). Benefit coverage is spotty. Some 45% do not receive any benefits, and only 16% earn retirement contributions from their employers. Full health care coverage is offered to only 38%, with another 14% receiving partial coverage. When asked whether they rely on other household or family members for financial support, cost-sharing, or benefits, 55% responded in the affirmative. These relatively low earnings and benefits explain the low marks that Next Gen respondents assign to the compensation aspects of their jobs.

Table 9. Annual earnings in current job

Earnings (\$)	Percent
5,000 or less	24.7
5,001 – 10,000	5.2
10,001 – 20,000	8.5
20,001 – 40,000	32.4
40,001 – 60,000	22.0
60,001 – 80,000	5.6
80,001 – 100,000	1.1
100,001 – 150,000	0.3
150,001 – 200,000	0
Above 200,001	0.3

In open-ended comments, Next Geners addressed their earnings and advancement concerns:

It is because I have all these opportunities that I have not minded being paid so little. But as I am advancing in my field as well as starting a family, compensation is becoming more important.

I feel like there is little room to “move up” in my current place of work, and at the same time I feel like I am being/will be

III. Employment, Responsibilities, Compensation, Recognition

maxed out until I decide to move on, when another person will be hired in my place at an even lower salary and then maxed out until they too decide to move on to a workplace that perhaps values their skill sets more highly.

I believe that the work that I am doing is important. It is however challenging to appreciate it completely when you are not too sure how it will lead to a salary.

How do we stay loyal to an organization or to a cause when the workload outweighs the financial compensation? Before I had a family, this was not as important. I need to live in a home, drive a car, pay for childcare, pay medical expenses for my child, and I want to be able to take vacations. I find that this is almost impossible on my salary, which is why I am currently juggling working part time hours (with my full time work responsibilities) and juggling my daughter 4/5 time. I am fortunate that at least my organization allows for flexibility and for me to work and attend meetings with my baby at the hip. But of course, this is not ideal. If I was compensated better, I could pay for more child care.

The director compensates me as well as she can, given the organization's budget and availability of funding – we're mostly funded through foundation and government grants. The lack of pay is partly balanced by the casual and often fun work environment.

Board members are a special case, in that the returns to their efforts come in the form of recognition and satisfaction. We asked board members if they had received recognition for their contributions, including requests to take on greater responsibilities such as board chair, committee chair, or greater decision-making roles. Of the 128 respondents, two-third answered affirmatively, while one third responded in the negative. More board members were significantly more likely to receive recognition in the smallest arts organizations. Since board members are serving as volunteers without compensation, recognition is important. Arts organizations should consider how and how often they should acknowledge their board members' efforts.

IV. Career Plans and Aspirations

Next Gen arts leaders report very strong commitments to an arts career. Only for a minority (12%) is this a temporary path. Overall, survey takers are quite optimistic about their career potential in the nonprofit arts. However, many young arts leaders anticipate changing organizations, roles, and even sectors over the next five years. Of those not planning to stay with their current organization, 20% either plan to start their own business or organization or to pursue their artwork full time. Next Generators are tenaciously committed to California – 94% see themselves working and living here in five years. In pursuing a nonprofit arts career, they want to make a positive impact on society, develop professionally, forge peer working and networking relationships, and enjoy decision-making authority and chances for advancement. Compensation and absence of stress are very important to their career dedication. In the following sections, we explore the extent to which Next Generators' current job experiences meet these aspirations.

The Next Generators surveyed overwhelmingly want to pursue their arts organizational work as a career path (88%), a share that does not vary by their age or size of organization. Of the small number – 120 – who consider this work temporary, the largest number (43%) plan to work until they can sustain themselves as full-time artists, while 42% will do this “until something better comes along,” some explicitly targeting other nonprofit sectors and others the private sector. For some, the temporariness of their current work is linked to not having finished school (18%) or not having decided on a career (24%). For more than two-thirds (69%), their career plan includes blending an arts organizational job with their own artistic pursuits.

Some express discouragement with what they thought would become a career:

I have always thought of my work in the nonprofit arts as a long-term career path. However, recently I have become pretty burned out and am very seriously considering changing fields to take a break from the arts and re-charge a bit.

I feel stress is unavoidable in theatre. Career building, working with those I admire, and networking with others are

aspects I would like more participation in, but I feel I am an outsider in terms of social, economic, and education networks and career opportunities. Also, burnout is a threat to my long term career path.

Surprising numbers of Next Gen leaders anticipate changing organizations, roles and even sectors within five years (Table 10). Some 35% expect to be working in a different nonprofit arts organization, and of these, 28% expect to be head of or in a more responsible position than at present. This varies dramatically by organizational size: 46% of those in organizations with budgets \$10 million expect to move on to a more responsible position elsewhere, compared to only 12% of those in organizations with budgets under \$100,000. Only 29% of all respondents anticipate working with the same organization five years from now, of whom 12% anticipate being in a more responsible position. More of those working in small budget organizations expect to be working in the same organization with fewer prospects for moving up within it – perhaps they are already the top managers – while those in organizations above \$10 million are most apt to see themselves moving up internally.

Table 10. Anticipated Job Five Years Out

	Percent
The head of or a more responsible position in a different organization	27.9
Working with this same organization	16.8
Working primarily as an artist	12.8
The head of or more responsible position in this same organization	12.4
Working for a different organization in the nonprofit arts sector	7.5
Starting my own nonprofit arts organization	7.0
Back in school	4.1
Reducing work hours or not working to start/spend more time with family	2.6
Doing something completely different	2.4
Working in the commercial art sector	1.6
Working in the same job area/role but in another nonprofit area	1.6
Working in the private sector	1.5
Working in the public sector	1.5
Not working	0.3

Entrepreneurial respondents hope to be full-time artists (13%) or start their own nonprofit arts organizations (7%). Compared with those in large organizations, those in small budget organizations are more apt to aspire to be entrepreneurs than those in the largest organizations: for start-ups, 13% to 2% respectively, and to be full time artists, 24% to 2%. Interestingly, only very few see

IV. Career Plans and Aspirations

themselves as returning to school, cutting back to start families, or doing something completely different, while even fewer plan to be working in commercial arts, non-arts nonprofits, or the private or public sector.

Next Geners are tenaciously committed to California. When asked whether they see themselves working and living in the state five years from now, 94% responded affirmatively.

Overall, survey takers are quite sanguine about their career potential in the nonprofit arts. Some 77% reported feeling optimistic about having a fulfilling career in the field, compared with 17% who feel pessimistic. Another 6% are not looking for a career in this sector. These responses varied little by respondents' age, race/ethnicity, or size of organization. However, those in rural areas and small towns express greater optimism about nonprofit career potential (86% and 85%) than those in suburbs (78%) and central cities (75%), perhaps reflecting greater competition for jobs in the latter. Several Next Geners expressed fears that senior people would not retire, blocking access to upward mobility and jobs for them:

Like the Baby Boomer generation that they belong to, many of these arts organization founders are very slow to retire, and there is less room for younger generations to access opportunities.

We also asked them what is important to them when considering a nonprofit arts career path. They are an ambitious lot! An amazing 99% responded that ability to make a positive

impact on society is either very or somewhat important: those in smaller arts organizations (less than \$500,000) were more apt to report impact on society as "very important" (91% compared with 78% for organizations above \$2 million). More than 95% of respondents confirmed that opportunities for professional development, relevance of the work to their goals and aspirations, peer working and networking relationships, type of job, decision-making authority and chances for advancement were similarly important. Relatively less important are physical working environment (83%), absence of stress on the job (75%), and one's own artistic commitment (72%). However, on these three factors, those working in the smallest organizations feel more strongly – 72% of those in the smallest organizations feel very strongly about one's own artistic commitment versus 27% of those in the largest organizations. Those in the largest organizations feel more strongly about job security, compensation and benefits than those in smaller organizations.

For 94% of our respondents, compensation is very or somewhat important in career planning. 74% consider the absence of stress to be important, and 96% consider working with and networking with peers to be important. However, job security, opportunities for professional development and chances for advancement and promotion are much more important career goals for those under 35 than for older respondents.

As we shall see next, these career ambitions diverge from Next Geners current experiences on the job, on some counts more than others.

V. Satisfaction, Motivation, Deterrents

Next Geners are highly satisfied with their jobs' involvement in the arts, being of service and producing something of value, and working with people they admire and enjoy. Large majorities also report satisfaction with human contact and respect from employers, staff, and clients. Most acknowledge satisfactory opportunities for fun at work, flex time, family leave, cooperation on the job, participation in work design, decision-making authority, and career-building. In contrast, over 50% are less than or not at all satisfied with salary, benefits and other compensation. Large minorities report dissatisfaction with stress levels at work, opportunities to network with young professionals in other organizations, and job security.

Next Geners as a group most often mention respect, pay, decision-making power, and ability to shape the strategic mission and outcomes of the organization as key to increasing their job satisfaction. Many articulate their frustrations. Many feel that there is a mismatch between what they see as their job goals and aspirations and the structure of their organization. Second, many feel they are on dead-end tracks: that they don't see a path for advancement, don't feel challenged or able to work up to their potential, are unsure of their strengths or are ambitious but feel powerless and voiceless. Many report a lack of nurturing – that there is no time for it, no feedback, or no relationship with their supervisor, no money or process for professional training or networking; and that tasks and responsibilities are sometimes assigned without preparation or support. Some struggle to balance their arts and cultural talents and responsibilities, or their leadership acumen, with the business of art. Some express concern at the lack of strategic vision, financial realism, community awareness and diversity in their organizations. Some report teetering on the edge.

In general, levels of overall job satisfaction are quite high among Next Geners. Some 44% consider themselves very satisfied with their current job. Another 48% are somewhat satisfied, with only 8% responding in the negative. Those working in culturally specific arts organizations (51%) and in music (49%) are more apt to be highly satisfied than those working in multidisciplinary (42%) and visual arts

organizations (41%). Those working in organizations with budgets above \$2 million expressed greater dissatisfaction than those in smaller organizations, while those working for organizations in the \$100,000 to \$500,000 range are most satisfied. By race and ethnicity, there are no significant differences in levels of satisfaction.

Overall, Next Geners satisfaction levels are very high for some job attributes and quite low for others. California's young arts leaders are most satisfied with their jobs' involvement in the arts (95%), opportunities to be of service and produce something of value (93%), and work with people they admire and enjoy (91%). Three in four are somewhat or very satisfied with human contact in the workplace with employers, staff and clients (88%), opportunities for fun at work (88%), opportunities for flex time and family leave (85%), cooperation on the job (85%), opportunities to participate in work design (83%), decision-making authority (81%) and career-building aspects of their job. Furthermore, they are relatively satisfied (82%) with the balance between their work and personal and/or family life. These values vary little by artistic discipline.

However, Next Geners are less than or not at all satisfied with salary, benefits and other compensation (51%). In open-ended responses, many state that they are underpaid compared to colleagues and the market and want their pay to be commensurate with the volume and quality of their work. Next Geners also report relatively high levels of dissatisfaction with stress levels at work (42%), few opportunities to network with young professionals in other organizations (30%), and job insecurity (30%). One respondent's plight is particularly telling:

As one of three paid staff members, I am the accountant, Bookkeeper, Administrative Assistant, Receptionist, Office Manager, Education Coordinator, Marketing Department, Grants Writer, Volunteer Coordinator, Member Liaison...the list goes on and on. I am considered part time which means I work 30 hours per week and if I don't work I don't get paid. So, if I'm sick I'm out of luck. There are no benefits, so I must pay for health care on my own. I make \$15 an hour. This is impossible to live on especially in a large expensive city like Los Angeles. Therefore I must work another job to help cover my living expenses... The amount of work I do paired with low pay, a disorganized boss, and mistreatment by the artist members we serve makes every day a depressing challenge.

V. Satisfaction, Motivation, Deterrents

Many Next Geners told us in their own words what made the job difficult. First, many felt that there is a mismatch between what they see as their job goals and aspirations and the structure of their organization. People mentioned organizational rigidities; divisions internally between age groups, functions and programs; and isolation from the arts community or the community at large as features that frustrate. Some are discouraged with what they perceive as resistance to experimentation and innovation, superiors' unwillingness to make the organization more transparent, and their organizations' sluggish pace:

I believe that my dissatisfaction stems from the organization's structure: positions are divided between director and administrative positions with no intermediate ones that would provide a stepping stone for growth. In that sense, the organization cannot support professional development.

I'd like more involvement in my superior's decision-making and have more opportunities to observe processes and operations directly.

There are a few managers/directors who cling to old hierarchical ways and don't treat younger employees with respect. This makes the working relationship strained at times and does not allow any junior staff to be part of the decision-making process.

There's not a lot of wiggle room in the area of fun or working with young professionals in other organizations. I don't feel like my ideas are heard – ideas that appeal to a younger audience.

I feel like I can be creative with whatever resources are available to me, but waiting for permission to act on my ideas often causes them to lose their potency.

Sometimes I don't feel like I see enough change. A lot of talking about change, and money being spent to talk about change, but I find the instances are few and far between when actual change occurs.

I would feel much more satisfied if I felt that everyone was working towards growing the organization towards higher goals in a unified or at least organized way... I do not have the authority or the leadership skills necessary to create that organized direction.

Second, many feel they are on dead-end tracks: that they don't see a path for advancement, don't feel challenged or able to work up to their potential, are unsure of their strengths or are ambitious but feel powerless and voiceless. Some feel pushed into roles that do not fit their aspirations or talents:

I think I'm just at the top position I can have in this organization. I also think that my position does not allow me to flex my creative skills so the view of my talents is extremely limited.

I feel like I've hit a major career plateau and not really sure what my next move within my organization yet alone field could be.

I love my job, and am very good at it, but with a huge workload and no support for professional development, the "emerging leaders in the arts" are simply being stunted by unproductive seniority.

I guess I'd like to know if I'm in the right position. Sometimes I think it would be nice to explore work in different areas of the arts/education field. Maybe it would be good to take a diagnostic test that could tell me my strengths and which work I am best suited for.

I have been sent to do development training when fundraising is not the primary role of my position. I understand the importance of raising money for a small organization, but I would like to improve my skill-set in programming and communications prior to branching off into non-essential elements of my job description.

Third, many report a lack of nurturing – that there is no time for it, no feedback, or no relationship with their supervisor; no money or process for professional training or networking; and that tasks and responsibilities are sometimes assigned without preparation or support:

I see very little feedback in my position. Areas for improvement and growth aren't discussed with me, and my sense of accomplishment is lost in the daily tasks.

I am a very analytical and introspective manager. However I have trouble finding objective evaluations and suggestions about my work and progress as a manager.

I have not had a review since I changed positions nearly a year ago. I would love to know my strengths and areas of improvement.

I love where I work. I just wish that the organization could grow to support both my own growth and the growth of those I supervise.

I need greater managerial understanding of the value of my time/work, managerial recognition that all staff members are consistently overworked, and a resulting modification of organizational goals to realistically match staffing levels/capacity

Fourth, some struggle to balance their arts and cultural talents and responsibilities, or their leadership acumen, with the business of art.

What would really create more satisfaction for me is to move into more of the long-term planning and strategic goal setting in my department. This would give me the ability to accomplish a season-long goal, as opposed to just trying to sell as many last minute tickets I can days before a concert.

I would be more satisfied if we were not spending so much time coming up with funding and instead spent all that time on the actual artistic work. On the whole, artists never took business classes in college, otherwise, we'd be business majors. Therefore it is difficult to figure out how to go about the normal business that any company goes through.

Having a more balanced workload, and particularly, not feeling like fundraising must always overwhelm my other responsibilities.

Fifth, some express concern at the lack of strategic vision, financial realism, community awareness and diversity in their organizations:

I struggle to help the institution address its critical needs and soaring ambitions without an institutional strategic plan to prioritize them.

Having more reliable partner organizations and a more sustainable financial model (I spend a lot of time balancing limited resources against great needs).

We are making very interesting material that is getting a good response from esteemed organizations such as (suppressed). But there is no sense of long-term security or understanding of how my organization will be financially secure or sustainable.

We seem somewhat cloistered in our approach to programming and community outreach.

As I develop more experience and expertise, I realize there are very few leaders who are women and people of color in this field, and I see a natural move in this direction. I would like to help be of service and also diversify the field.

Finally, some report teetering on the edge. They struggle to balance life and work demands and/or work multiple jobs to make ends meet. Or they feel crushed by the cutbacks that are currently taking place. Some are considering leaving the arts sector but feel deep regret at the prospect.

After the economy tanked, our staff was cut in half and workloads seemed to triple as gaps required filling. Many individuals who have been here for many years were laid off or left in fear they were going to be unemployed. Those of us not in upper management are left pinned to small salaries and huge workloads, with no sign of relief. We refuse negotiations for salary because the overtime we are forced to work amounts to more income.

I'd say that nonprofits are more understaffed than most commercial businesses, and therefore many of us work longer and harder at our jobs for significantly less than we deserve and thus burnout quicker.

My job does not lend itself well to work/life balance. I am the first point of contact for visiting artists, and I struggle to find the line between being accessible to them, and feeling abused because my personal time is not respected.

I would like to have more even balance with perhaps a 25 or 30 hour-a-week job that paid well and gave me the ability to continue artistic pursuits part-time as well as have a personal life. Right now I sacrifice a personal life to have both work and art.

When asked what factors had originally drawn them to their current jobs, two-thirds or more stated that they wanted to work in the arts (69%), to do meaningful work that benefits the community (68%), and to be involved in an arts job (67%). Job descriptions

V. Satisfaction, Motivation, Deterrents

(31%), friend's recommendations (18%), and compensation package (8%) were much less often checked. It seems fair to conclude that almost no one takes on an arts leadership job for the money, and yet compensation appears to be a serious reason why young arts administrators consider career moves.

In their qualitative answers, several Next Geners of color relayed their personal discouragement on the diversity and community service fronts:

Unfortunately, the nonprofit that I'm currently in is not one that I want to continue working at. Most of our performers are from upper-income levels. I want to create or improve programs or policies that provide quality arts experiences to low-income, immigrant communities – communities that do not necessarily have access to the arts. Where I'm currently at and where I want to be does not match up.

When asked what would most improve job satisfaction, Next Geners as a whole most often mentioned respect, pay, decision-making power, and ability to shape the strategic mission and outcomes of the organization:

If my opinions and ideas were valued. If I was compensated when I have more responsibilities added to my job. If I had power/final say over the job tasks that I am reviewed and held accountable for.

Increase in salary. I know from speaking with other service organizations across the country that I'm making between \$10,000 and \$20,000 less than I could be elsewhere.

Making more money, being less fear-based organizationally in terms of taking risks and decision-making, having health insurance, developing my leadership skills in terms of aligning our entire team.

The ability to dream big and make it come true, with planning.

Having a more challenging role. This means having less responsibilities with everyday administrative tasks and more with program creation and implementation (from coming up with ideas to outreach and building key partnerships).

Annual review of my works. Appreciation for my work. Acknowledgement of overtime worked.

And a sense of humor:

Electrodes that could sense and translate what I want written! Also, I could use a better stapler, but hey... we just move forward with what we have and as far as the day will let us.

However, some Next Geners report a positive entrepreneurial attitude towards the challenges. They search for ways to make opportunities happen themselves. They tolerate and learn from chaos. They relish the opportunity to combine creative with organizational work. They accept new roles and responsibilities without compensation in order to jump forward with art or an organization:

As an intern, I have slightly lower standards for this job than I would for a permanent job, but I love working for (suppressed) and feel like it has an amazingly laid-back, creative, energetic atmosphere.

I love my job. It is a constant learning experience and there are aspects that are less enjoyable than others, but on the whole, I am challenged and encouraged to grow and take on new responsibilities within the organization as I grow into them.

Working for (suppressed) is an ideal position for a musician to actively contribute to the San Francisco artistic community and have enough time and connections to pursue my own career.

I feel very fortunate to have worked with (suppressed) on educational programming. It had been so satisfying to partner with this quality organization that is committed to educating and empowering young people. I am grateful to have had the chance to design, implement, and improve upon our ideas and working relationship over the past four years.

Next Gen leaders in organizations that they are building themselves often express a joy in their freedom from hierarchy:

Compared to when I do freelance work, the best part about running my own non-for-profit is the opportunity to work with my direct circle of friends whom I have known and collaborated with for over seven years. Nothing is more important than building community, and for my theater, it is the fundamental joy of my work.

I have taken on a major leadership role with an emerging

organization.... I find it extremely satisfying to take direct co-ownership with a community of people to declare a space for the work we want to do. We are not getting paid during this transition period which feels empowering in that we are doing this for ourselves and the community and not because we are "supposed to" or are told to.

Others say that they are resigned to the trade-offs – that their passion for art and community outweighs poor pay, high stress, and lack of job security or career advancement:

Granted, the work we do reaching youth is difficult with lack of funding and lack of cooperation from the school. However, those students we are able to reach I think are treated to the highest quality arts around. That's pretty satisfying.

As we explore next, training, promotion, leadership development, mentoring, and access to external resources are important mediating factors in job satisfaction. Next Geners' revelations about their experiences with each help shape the recommendations from this study.

VI. Training: Prior, On-the-Job, Desired

Next Geners have brought many skills to their organizations from education and prior work experience, some of which they feel are under-valued. As a group, they report considerable training and learning on the job but have many skills on their wish lists that they believe would strengthen their job performance and their organizations' goals. More than one third are less than satisfied with training in their current organization – the reasons are diverse and thus reflected in the voices of many in this section.

Next Generation arts leaders express strong views on their training experience and leadership aspirations. To explore these, we asked them how long they had been working, whether they had changed careers, what kinds of training and promotions they have had, and their attitudes towards and interest in moving up the hierarchy in a nonprofit arts setting.

Next Geners are moving among positions and organizations, and many bring skills from work in other fields. Some 65% had been in their current role two years or less, while only 11% had been in it for more than six years (Table 11). Half have been with their current organization less than two years, while only 16% had been there for more than six years. However, the vast majority of them have been working in the arts field for three years or more. More than half have also worked for more than three years in another field.

Respondents have worked in a broad array of prior jobs, professions and career paths, bringing skills and experience to their current jobs. Many have been (and still are) artists, designers, and/or teachers. Other occupations include youth counseling, television and film production, journalism, high-tech public relations, customer service, biopharmaceutical scientist, aircraft mechanic, waitressing, life guard, investment banking, hospitality, retail, commercial music distribution,

advertising, psychiatry, yoga teacher, holistic health, software developer, systems analyst, webmaster, insurance, legislative analyst, sports health, youth organizer, carpentry, library services, events management, and mortgage lending. Notably, large numbers have worked in professional or managerial positions in the private sector, underscoring the degree of crossover between commercial and nonprofit sectors (see Markusen et al, 2006).

In their current jobs, Next Geners benefit from multiple types of training (Table 12). Two-thirds have learned through on-the-job training at their current organization, and 56% at another organization. Some 62% report informal learning from teachers or mentors. Six in ten earned liberal arts degrees, while almost three in ten earned arts-related masters degrees. An impressive number, 59% have worked as interns and apprentices, 57% have worked as artists, and 28% have taken advantage of instruction offered through artist-serving associations or membership organizations. Many also report being self-taught (53%).

Table 12. Training for Current Job

	Percent
On-the-job training at your current organization	67.6
Informal learning from teachers or mentors	61.8
Liberal arts degree	60.1
Internships, apprenticeships	58.7
Work as an artist	56.9
On-the-job training at other organization (public, nonprofit, commercial)	56.0
Higher education arts training (four courses or more)	54.2
Self-taught	52.6
Informal peer networks	47.2
Arts-related masters degree or higher	28.6
Instruction via artist-serving associations or memberships organizations	27.5
Instruction offered through community centers or organizations	27.1
Private studio or individual instruction outside of formal degree programs	19.4
Higher education business or management training	13.3
Other (please specify)	9.2

Table 11. Years Experience in Arts and other Jobs

	Less than 1 year	1-2 years	3-5 years	6-10 years	More than 10 years
In your current position	27	38	23	8	3
At your current organization	18	32	34	12	4
In the arts field	4	>1	27	33	26
In nonprofit work of any sort	5	11	32	35	18
In another field	33	15	20	16	16

VI. Training: Prior, On-the-Job, Desired

and learning through informal peer networks (47%). These responses help us to see the remarkably rich and diverse system of training that nonprofit arts organizations enjoy. Young arts leaders bring new skills and ideas forged in broad arts and other worlds that they have inhabited on their way to work.

Training experience varies by respondents' age. Older respondents (over 35) were much less likely to have trained through internships or apprenticeships, but they were more likely to have worked as an artist and benefited from instruction through artist-serving or membership organizations.

Despite the considerable talent and skills they have accumulated from various sources including their employers, Next Generation leaders are not particularly satisfied with the training and mentoring they have or are receiving at their current organization. Only 20% responded that they are very satisfied (higher for African Americans, those in theatre, opera and dance organizations, and the more collective art forms, and lowest among multi-racial respondents and those in visual arts organizations), while 38% are less than satisfied. Some told us why:

I have found many leaders in the field have a hard time being mentors, either because they don't know how or because they are so busy just trying to make ends meet that they can't focus on it.

Personnel management, leadership style coaching, presentation and public speaking training...these are all aspects of my job that I have learned only on the job, with minimal feedback and training. Yet as I move up, they become increasingly important. I don't feel I get enough support from my ED on these areas – I need more critical feedback.

Next Geners express an emphatic desire for more training to help them in their current position. Literally all of our respondents shared, in their own words, their views on what kinds of training they are most interested in for improving their current performance and future contributions to their organization. Many wrote that they desire “any and all training!”

Many skill needs involve organizational process and strategic skills, which respondents fear they cannot easily acquire in their current organization:

I am interested in training on how to be a young leader – specifically any advice on how to deal with challenges when

people underestimate your work or position because of your age. There is an interesting set of challenges when you are a comparative youngster in a leadership role in a mature organization. How you implement change and deal with the “old guard” is an area that I think anyone can use more help with.

I'd like to learn how to frame/move our work to larger institutions and/or other organizations, and how to design contracts and negotiate collaborations with other organizations (including governments and corporations).

Strategizing to achieve a long-term vision. I am strong at short-term leadership. I find that I am good at building relationships, but am not strong at cultivating those relationships into developing donors. I am also not strong in assessment and how to measure our organization's success quantitatively.

New revenue models for arts organizations that are not just about ticket sales or donor development. New models for collectivism that help and empower distributive work so that no one person is shouldered with an ever increasing work load without an increase in compensation. New models for how to glean macro lessons from micro projects. New opportunities for arts organizations to come together to specifically find intersections between work and how to support them.

Soft skills are often mentioned by Next Geners, who see them as critical for their current work. These include the ability to negotiate, listen, persuade, build relationships and solve human relations problems, both inside their organizations and externally:

There are lots of opportunities for training in fundraising and marketing, but not too many good courses on how to manage other people effectively, deal with conflict (the “soft” skills) that are super important.

I would benefit from mediation training to help resolve complicated work-related issues among co-workers (in the absence of a human resources staff member).

I am interested learning how to manage people effectively, such that both manager and employee are stimulated and thriving.

Now that I'm managing volunteers, I'm most interested in improving the volunteer program and learning how to better manage volunteers, interns, and my soon-to-be-hired assistant.

VI. Training: Prior, On-the-Job, Desired

Next Geners who are artists or artistic directors often articulate a desire for more training in their specific art forms, community, contexts, and/or the industries in which they are working:

No matter what one's position in the organization, each employee should have the opportunity to learn more about the industry. I have been at (suppressed) for four years and have never been presented with the opportunity to attend an arts conference such as ACSO or ASOL.

Seminars, workshops, or courses of indigenous to contemporary Mexican culture and dance with professional/well-recognized teachers.

Training in dramaturgy and literary management, as well as networking.

Programs related to musicology and curatorial design so that I can work intelligently and considerately with various artists, galleries and museums.

Training in strategies for touring through US networks and avenues – particularly for ensemble theater.

A short visit or a week at another organization to learn nut and bolts would be fascinating. I feel that by keeping to our own, we pigeonhole ourselves from seeing outside of the box.

Artistic interventions for PTSD in communities dealing with chronic violence.

Training in the desired aesthetic of my organization and what it expects from me.

Those engaged in educational pursuits often expressed a desire for more training in educational theory and pedagogy:

We serve under privileged at-risk kids. I would like to receive more training in art therapy techniques. I believe weaving those techniques in my programs would make a strong impact on the way my students view themselves and art in the wider scope.

I am interested in learning more about teaching and choreographing interesting, moving classical and contemporary ballet for children. Also learning how to mesh interactive learning about global issues, like the environment, animals,

nature and different cultures into dance, choreography, and dance pieces.

I would like to receive further training in how to implement critical theory and art theory into the curricula for high school students. Such training would enable me to lead a group of students in the school in discussions on art and work closely with them in building their own art projects, while learning how to critically discuss their ideas and work.

Many young leaders emphasize writing (including creative writing and copy-editing), language, public speaking, media outreach, and technical skills and how acquiring them would help their organizations:

I need training in graphic design for our in-house PR materials...our products would be that much more professional and effective if I had more extensive knowledge.

As an emerging leader in Southern California, I would like to enter into Spanish classes so that I can better communicate with the communities that my organization serves.

Many desire to write better grant proposals, as one says, “to make grant narratives really sing!”

Next Geners also list a daunting array of software and technical skills they would like to learn: HTML, Flash, Photoshop, Adobe InDesign, JAVA, Final Cut Pro, Pro Tools, Audacity, DVD Studio Pro, Illustrator, Dreamweaver, File Maker Pro, Excel, MSAccess, Quickbooks, Sales Force, Constant Contact, SEO optimization, web coding, IT trouble-shooting skills, live AV tech and digital media production, new media, LEED and sustainable development metrics:

In the nonprofit IT world, it's easy to feel trapped by old technology. Getting to learn new technologies and how they would be beneficial to my organization would be a huge mental boost.

My job as an Online Community Manager requires that I have knowledge of all the latest web platforms. I would benefit from improving my knowledge of web design.

I would like to get more training in the new media field, about using the tools and exploring what works and does not... I

VI. Training: Prior, On-the-Job, Desired

think some directed consultations or mentorship from key players in the field would help.

Many Next Geners desire training in the business side of the arts, while others would like to take advantage of opportunities in formal educational institutions:

I would enjoy and benefit from taking courses related to fundraising in the arts. Reading books and articles under the direction of a more experienced fundraising professional, along with peer discussion, would be very helpful.

I would like (dreaming) to have a stipend to take University courses such as a constructions/architecture drawings reading class and a nonprofit finance class after work hours.

Many others listed specific regional and national conferences and workshops that would enhance their job performance.

Some Next Geners speculate on training deficits and why it is difficult for their organizations to provide them. Reasons include inadequacies in formal education, a paucity of training opportunities in important skill areas, poor fit between opportunities offered and current job titles, work overloads, and absence of evaluations of past experience that can be used as guides:

Most artists and arts administrators are coming out of higher education – we are not self-taught as used to be the case for many. Arts and administrative degree programs and curricula are separate tracks, and both have gaps in learning – the blend is rarely taught. Higher education is not preparing us for moving into the sector after graduating.

Because we do not operate in a traditional hierarchical model, I find it difficult to receive support as a leader from foundations and formalized professional development programs. My title is Development Director, but I hold a lot of the responsibilities of an Executive Director (vision, fundraising, relationships with donors, strategic planning). I cannot receive support through many foundation and institutional programs if I am not officially titled as an Executive Director.

We (young leaders) need to prioritize some time for learning and mentoring opportunities. However we are often overwhelmed with our work schedules, because we are motivated to succeed

and being a lower-level employee usually comes with several clerical tasks. It would be great if there were a way to give organizations some clerical support funding so that emerging leaders could dedicate a few hours a month for learning opportunities.

I feel that the current professional organizations and associations for development and fundraising executives do not address the needs or interests of younger people in the field. Many meetings of the Development Executive's Roundtable or AFP, for instance, feel more like a job market for freelance grant writers. I am almost always the youngest person in the room, sometimes by 20 years. Also, larger arts organizations' development professionals – symphonies, large museums NEVER participate – limiting networking opportunities.

I would benefit from more opportunities to talk with peers, generally but in particular regarding the changes in the media distribution landscape. It would be really beneficial to be able to travel more, attend more conferences. Barriers include both financial and workload management considerations.

I work within a city government structure, and there are not specific arts-related training or professional development opportunities.

Board members and organizational leaders also state a desire for board member training to enhance their current work:

I think that all the board members need leadership training. However, I am doing that informally, prior to our monthly board meetings.

Board members typically get “on the job training.” We do not have the staff time to update our Board Handbook, and additional funding could be used to provide a stipend to a consultant to update the handbook.

It would be wonderful to network with other nextgen board members. I would benefit, just as the other board members would, from additional training and professional development opportunities related to our role as board members.

In section VIII, we explore Next Geners' experience with and ideas on how external resources and networks can be used to compensate for current training deficits.

VII. Promotion and Leadership

Youthful arts leaders are receiving promotions but many feel uncertain about or blocked in moving up the hierarchy into leadership positions. While only half of our respondents have been in their current organizations for two years or more, 59% of those eligible (i.e. not contract workers, interns or board members) received a promotion. Of these, 91% received a change in title, 90% a workload increase, and 76% a salary increase. 39% of Next Geners are interested in moving up the hierarchy of their current organization, while another 20% are unsure. As a group, respondents identify deficits in leadership training, lack of budget support for professional development, and less than salutary on-the-job experience as major obstacles to advancement. Organizations' failure to make resource investments in professional development is most discouraging to them. In addition, half or more of the respondents state that they are left out of the decision-making process, are discriminated against for age or inexperience, or are not nurtured by current leaders.

Promotional experiences for Next Geners have been mixed. Of course, about half of our respondents have been in their current organizations for two years or less. Yet 39% of all respondents had been promoted, while 27% had not and another 34% are not eligible, being contract workers or interns or board members. Of those promoted, 91% received a change in title, 90% a workload increase, and only 76% a salary increase. Next Geners in mid-sized organizations, especially \$500,000 to \$2 million, were very likely to have experienced all three of these, (100% titles changes, 97% workload increases, 88% salary increases), while those in the smallest organizations were very unlikely to (26% title changes, 27% workload increases, 17% salary increases). Compared with their younger counterparts, Next Geners over the age of 35 were much less apt to have been promoted, enjoyed a salary increase, or suffered a workload increase in their current jobs. Here again is evidence that low levels of compensation may discourage Next Geners' organizational and field commitment.

When asked about their interest in moving up the hierarchy of their organization, 39% of Next Geners are interested. One in ten are not, and two in ten are not sure. The remaining 27% responded "not applicable," presumably because they are

not committed to staying with the organization or are already at the top. Those in the largest organizations are much more interested in moving up (65%) compared with those in the smallest organizations (24%), but this appears to be attributable to the lack of opportunities to do so in smaller organizations (48% responding "not applicable").

Next Geners identify deficits in leadership training (76%), budget support for professional development (71%), and on-the-job experience (68%) as major obstacles to advancement (Table 13). Failure to make resource investments in professional development are most discouraging to them – more people strongly agreed with this than for any other factor.

Table 13. Leadership Potential at Current Organization

	Agree	Neutral	Disagree
I need more leadership training	76	17	7
My organization does not have an adequate budget for professional development	71	19	10
I need more direct experience in leadership positions	68	21	11
I have little time for planning or reflection to set my leadership agenda	47	27	27
I am not sure how to go about taking on greater leadership roles	34	29	37
The structure of my organization leaves me out of decision-making processes	26	24	50
My age or inexperience prevents me from advancing in my organization	23	27	50
Those in current leadership positions do not nurture my growth as a leader	23	27	50
I do not need further leadership development	5	15	81

Interestingly, half or more of the respondents state that they are left out of the decision-making process, are discriminated against for age or inexperience, or are not nurtured by current leaders. This suggests that arts organizations' informal processes are cultivating leadership potential but that Next Geners would like more formal training, budget support for professional development, and more direct leadership experience.

Many respondents shared with us their thoughts about challenges in moving up and acquiring the leadership

skills they need, especially when they must go outside the organization to encounter them:

I would love to have more professional development opportunities where I can network with other arts organizations to discuss the trends and programs that are working for them. Our fellow arts organizations are our biggest allies.

I would like my organization to pay for conference opportunities. Currently, I spend approximately \$ 5,000 a year myself to attend conferences and do research on what skills and information I need.

I am constantly working on a range of activities that would traditionally be managed by a number of positions in a

established organization. There is not an established fund for training or professional development, so I try to gather as much professional development on my own time with my own money. This can be difficult considering my limited pay and the number of hours per week I am working. Having the ability to take classes or attend trainings would greatly improve my confidence in areas that I am not as familiar with. It would allow our organization to provide better services.

Along with the insights from our dissatisfaction analysis above, these responses help us to interpret the final set of insights from survey takers – on the extent to which they currently do have access to external resources and support systems.

VIII. External Resources, Peers, and Mentors

Both organizations and Next Geners can compensate for blockages, inter-generational tensions, and inadequacy of time and training resources internally by turning to external organizations, resources, peers and mentors.

High percentages of Next Geners report good peer relationships outside of their organizations and of the arts field, and similarly high shares have access to external listservs, networks, and resources. Yet only 57% of respondents say that they are currently taking advantage of professional development workshops or conferences. When asked what skills they most desire for career development (rather than for one's current job), learning business and fundraising skills rank highest, with large majorities also hoping to acquire skills in understanding their own leadership style, in using networking and connections to achieve results, and in communicating and working with others. Mentorship within arts organizations is uneven, but 70% of Next Geners confirm access to other senior leaders in other organizations to whom they can turn for mentoring, advice and encouragement.

Next Geners do enhance their skills and leadership potential by accessing external resources and networking with peers. We asked them about their experience with these, and the responses are fascinating. Some 85% report having good relationships currently with peers working in arts and other sectors. But in certain very specific art forms, forging these relationships can be difficult:

I would like to workshop and brainstorm with colleagues in adjacent fields (such as App Developers, Game Developers, Experience Designers) to find new ways to advance the field of Interpretive Media.

Also, 82% of all Next Geners confirm access to organizations, listservs, social networks, and other resources that help them find and keep in touch with peers. However, the 15% to 18% that do not should be a concern for arts organizations and leaders. Among complaints and desires:

Learning from other folks who run emerging arts organizations and have done the actual work on the front lines. Often, larger

institutions /funders cannot grasp this and cannot help with this. It is hearing the stories first-hand from other emerging arts folks that I learn the best from, even if they are working for nonprofits in other fields, such as social services. It is all about the scale of the organization, because we face the same problems in terms of funding, support, and advancing the mission.

My workplace has a small staff, none of whom are peers age-wise. It would be valuable to me to work in a larger city with more access to other large arts organizations and plenty of peers in the arts.

Most arts groups with young professionals or emerging leaders groups are centered too far south to work in my schedule (like 45 minutes to 1 hour drive).

Interestingly, Next Geners in the smallest organizations are more likely to have external peer relationships while those in the \$2 to \$10 million category are the least likely. However, these differences are not large – help in developing peer and resource networks is sought across the board.

Reflecting perhaps the absence of resources, only 57% of respondents say that they are currently taking advantage of professional development workshops or conferences to receive training and/or to network with other emerging arts professionals. Those working in culturally-specific (67%) and multi-disciplinary (61%) organizations report higher participation rates than those in the visual arts (52%). Latino and Asian-American Next Geners are more likely to participate (63%). Small town respondents report the lowest levels of participation. The 43% overall who are not accessing external professional development offerings form an important constituency. Lack of time, financial resources, offerings and encouragement from superiors are the top reasons why they are not taking advantage of such opportunities.

What career skills (as opposed to those needed for their current job, addressed above) do Next Geners most desire? Interestingly, learning business and fundraising skills rank highest (Table 14). Respondents also wish to acquire skills in understanding their own leadership style and strengths and limitations, and in using networking and connections to achieve results. Skills in communicating and working with others are desired by nearly a majority. While some of these might be taught internally, many organizations are not

Table 14. Career Skills Desired

	Percent
Understanding the business side of running an arts organization	64
Fundraising	61
Using networking and connections to achieve results	60
Understanding my own leadership style	58
Understanding my own strengths and limitation	54
Developing programs and evaluation strategies	51
Strengthening my communications skills	46
Working with and managing boards of directors	46
Working with conflict in healthy and productive ways	46
Achieving better work/life balance	45
Developing and communicating the organization's vision	44
Advocating for the arts	42
Taking greater risks	39
Promoting and managing teamwork	37
Increasing my effectiveness in community initiative's direction	36
Setting an organization or community initiative's direction	35
Empowering my staff for greater results	32
Asking for accountability in myself, and others	31
Understanding the artistic side of running an arts organization	29
I don't need to develop leaderships skills right now	2

equipped to do so and/or may find that external opportunities are superior in quality and cost.

External resources can help improve board members skills that Next Geners see as lacking:

I'm finding that more and more women in their 30s are taking on roles as board members in arts organizations. They are often among the most dedicated and committed on their boards. Typically these women are willing to give their time and energy easily, but don't have the giving capacity or peer relationships with major donors/prospects necessary to effectively develop a fundraising campaign. Understanding how to look for and approach donors and corporate sponsors is a skill that many young and female arts administrators don't have. This is the #1 area I can see that needs improvement.

I would like to learn more and more about the parameters of what is expected of a Board so that (our organization) can continue board training.

Another reported running for a Board position but not being elected and wondered if there were any training available to

help prepare aspirants for board positions and responsibilities. Next Geners desire for additional skills varies by organizational size and age. Fundraising is a higher priority for those in the smaller organizations, while those in the largest organizations are more apt to want to understand their own leadership style, strengths and limitations. Next Geners over 35 expressed less of an interest in skill-building than younger ones. While above we recorded some of the training needs of people on their current job, here we add others that are more likely to be met externally:

I would like access to more leadership development trainings. I am particularly interested in sharing models of leadership transition/succession. I would like to learn best practices from a cohort of young leaders who are in similar positions of leadership in more established organizations.

Few resources have been published to document successes and failures. We need a place where we can pass on that information, learn from mistakes and build off of successes. Preferably, that should take place in a hall or classroom, though a book would be a close second.

Mentoring, both inside and externally, is uneven. When asked if satisfied with access to senior leaders at current organizations to whom one can turn for advice and encouragement, 39% responded "very satisfied" and 39% "somewhat satisfied," with the remaining 22% less than or not at all satisfied. Such access was most satisfactory for those in mid-sized arts organizations and Next Geners who are not Caucasian. Older (over 35) Next Geners report greater absence of mentoring than do younger ones, and those in the largest organizations reported the least satisfaction with mentoring. Those who benefit from good mentoring are lavish in their praise:

I strongly believe in the effectiveness of mentorship. I learned so much from (suppressed)...He took me under his wing and allowed me to participate in his work and gave me many responsibilities. I learned through his example, and I also learned by being given the experience to do new things and being trusted to figure them out properly.

My supervisors have been influential in the growth of my career as they have allowed me to immerse myself in the many different functions of the organization (strategic planning, board work and governance issues).

VIII. External Resources, Peers, and Mentors

I have had terrific mentorship from my direct boss, who is about to retire. Other than her loving support, I have had virtually no training or interest in my development from my organization.

Among those less than satisfied:

Mentorship at my organization happens on an ad hoc basis and only if you seek it out.

I guess I would appreciate a little bit more understanding from some of the other staff members...I am fresh out of college and new to this position...and, frankly sometimes I need more clarification on projects that have been done in very specific ways in the past within the organization.

I am without a mentor in my specific field at my organization, so I need to connect with other fundraising professionals at networking events and seminars, lectures, workshops about fundraising strategies.

Interestingly, however, 70% of Next Geners affirm that they have other senior leaders outside of their current organization to whom they can turn for mentoring, advice and encouragement. The best access is enjoyed by those working in culturally-specific arts organizations. Access to external leaders was also greatest for those in organizations with budgets between \$100,000 and \$500,000 and less available to suburban and central city young arts administrators than to those in small towns and rural areas. Perhaps Next Geners in smaller and less city centric organizations, having fewer in-house leaders to rely on, work harder to find mentors in other organizations.

However, 30% of the respondents lack access to external leaders and mentors:

I would love to have a mentor in a larger organization help us get our foot in the door to getting our first grant.

As a way of gaining a broader perspective, I would love to have the time to enter a mentoring program and/or be mentored by an Executive Director of another organization. I would also be interested in learning from leaders in the for-profit world.

I would like more networking opportunities with women leaders in the nonprofit arts world. I am 28 years old and as

I begin to contemplate compensation and motherhood more seriously, I am at a loss how that would play out in 10 years in this field.

(I need) mentorship from someone both inside and outside the organization who is not my boss and is therefore more interested in helping me as a person determine my professional goals instead of moving me into the next logical position.

I'd love to find a mentor in the field. I'm very interested in the work that program officers do, however given my fundraising role, it's hard to connect with a Foundation officer on a personal versus professional level.

I would like to learn about programming and curation from someone established in this field. I do programming on a local level, but it's been largely a trial-by-fire experience, with no one closely guiding me, and my own mistakes being really my only learning experiences.

This is especially the case for individuals starting up their own organizations or sole employees:

As a start-up and mainly younger non-established artist group, we have a lot of chaotic drive. We are missing any interest, concern, and guidance from experienced and professional artist, leaders, and organizations.

Given my unique position as the only employee of our organization, it is hard to receive mentoring from within the organization and there isn't anyone else to look up to and learn from.

Many small organizations have not benefited from the expertise of those in larger organizations:

I would love to see more mentorship between larger theaters and smaller ones like mine. There seems to be little to no cross-over between the larger theaters and the smaller ones – a huge divide exists. To nurture Next Generation theater producers means to allow smaller producers to see the ins/outs of a process, review contracts and action-steps, so that we can improve our own model of producing.

Some Next Geners credit formal peer organizations as a way of accessing external resources:

I have benefited personally from interactive engagement with other peer organizations and professional development workshops that offer up-to-date information on best practices and out-of-the-box thinking... This kind of conference-style or small group-style engagement that takes staff out of the office environment and allows us to investigate and problem-solve on both a micro and macro scale... is ideal for improving current performance and future contributions.

As with other findings, these insights help shape our study recommendations.

IX. Recommendations

The organizations where these Next Geners currently work cover a vast canvas. There are tiny and very large organizations. Some with disciplinary missions. Some that are presenters, others that are artist service organizations, others that teach, and yet others that organize community arts. Many are rooted in large cities, but others thrive in suburbs and small towns. In thinking about ways of nurturing Next Geners, this diversity should be kept in mind. Not all recommendations will fit all situations. This final section presents a compact menu of suggestions, many of them echoing what Next Geners took the time and energy to tell us in the survey. The recommendations are aimed at nonprofit arts organization leaders in California, but other constituencies – funders, public sector agencies, professional organizations, training institutions – will also find them of interest. Not the least, Next Geners themselves will be fascinated to hear what their peers are saying might improve future performance.

A. Respect and engagement

Perhaps the most important and least expensive change, Next Geners propose major shifts in organizational practice. They want to work for managers who acknowledge their skills and experiences, listen to their ideas on matters such as building audiences and updating organizational technology, and share decision-making power with them, including them in strategic planning. These themes dominate many of the qualitative responses in the survey. They also want more and appropriate on-the-job training, and they want feedback on how they are doing. Many Next Geners express pent-up frustration with the generation gap and pin-pointed many instances of inadequacies along these lines.

Making these kinds of changes are wholly within the power of current leaders and managers. They will absorb resources of time and energy. And to some extent, they will require training and/or self-education at the top. One Next Gener spoke about 360 feedback – the idea that everyone in an organization should hear from their subordinates as well as their superiors. Figuring out how leaders can encourage, listen to, and

understand new ideas, especially when they challenge their own expertise and experience, is challenging. Increasing the “respect” that Next Geners want will require setting aside time and creating forums in which these interchanges can take place. Arts organizational leaders could also convene working sessions across their organizations to share experiences with each other and to invite Next Geners to share also in a respectful dialogue. Just such a simple matter as mentoring turns out to be wildly variable for Next Geners and thus an area where shared learning on the part of art leaders could make a difference.

B. Pay, benefits, working conditions

Probably the most difficult financially, arts organizations must face the importance of pay, benefits, and working conditions to their Next Geners, areas where dissatisfaction is strongest and widespread. As they develop their careers and family, these factors are likely to become even more important. If conditions don’t improve, attrition – the loss of young leaders to other sectors – is the likely outcome. Arts leaders should track attrition and do exit interviews in an effort to understand the reasons for departure and so that they can assess the costs to their organizations. Private sector studies frequently find that turnover is a very costly thing for organizations – finding and training new staff is expensive.

More transparency and candor about low pay, inadequate benefits, and work loads would be appreciated by Next Geners. Many do not know whether they are paid comparably to others in the organization or to peers in other organizations. Some do express an understanding of the financial difficulties that their organizations face. But many believe that overwork and the stress of having too many responsibilities undermines their effectiveness and the mission of the organization. They would like to be engaged in discussions about the trade-offs between higher pay but fewer staff, higher pay but fewer services offered, and so on. Expanded opportunities for Next Geners to consult and engage in their organizations’ strategic planning could improve experience and attitudes. Pay and benefits systems could also be more carefully tailored to individuals’ needs. Since there are not going to be large, new infusions of financial resources in the nonprofit arts over the next decade but rather more austerity, frank approaches to these problems would be very welcome.

C. External resources:

Access to external resources – peers, mentors, training, professional development – is a final area that many Next Geners target for improvement. Many are already involved in external peer and networking relationships. They use social media and networks that they have created from schooling and prior experience. They have found some peers and mentors in other arts organizations. But most believe that their access could be greatly enhanced by more formal and varied opportunities to learn from each other and experienced leaders elsewhere. Although some arts organizations might fear losing their younger employees by under-writing, with time and money, these extensive experiences, Next Geners argue that their job performance would improve markedly. And in general, a smarter, more networked Next Gen will make the nonprofit arts world stronger, more innovative, and more able to garner public participation and financial support.

Most Next Geners strongly desire more professional training that can only be found outside their organizations. Indeed, as other sectors have found, the use of external training institutions and workshops is often the most effective way of providing such training. As the responses have shown, the types of training vary quite broadly. Many Next Geners want more substantive training in an art form, educational pedagogy, or artmaking and disseminating technologies. Others want specialized financial and business training. Still others want training in soft skills, including human relations and communication strategies. Arts organization leaders should

be actively asking their younger staffers what they want and need in terms of training and professional development, even if it is not possible to afford these. They could also be working together to figure out how such development opportunities can best be provided – by which external organizations (colleges and universities, professional associations, consultants and trainers), at what cost, and with what resources. Professional development does require financial commitments – perhaps special cross-field funds might be created for this purpose. Since Next Geners may indeed realize the returns in higher pay and in other organizations in the future, it makes sense that investments in the more transferable skills (such as fund-raising and management acumen) be shared between organization and employee.

In addition to these three areas, other ideas for improvement can be culled from the many voices recorded here as well as from the summary statistics on what matters most to Next Gen leaders.

Current arts leaders should be greatly encouraged by the very strong commitment of Next Geners to a career in the nonprofit arts and to California. By their over-whelming aspirations to be involved in the arts, to produce something of value, to make an impact on society. They are, overall, satisfied with many aspects of their work lives and optimistic about their arts careers. Given these affirmations and motivation, current arts leaders should feel optimistic about their organizations' futures as well. They can make those futures rosier by making progress on three frontiers: respect and engagement, pay/benefits/stress, and external resources.

Report for the  CENTER FOR
CULTURAL
INNOVATION

With support from



the **James Irvine** foundation